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# S A O T

SOUND ARCHIVE FOR ORAL TRADITIONS  
AT XAVIER UNIVERSITY,  
CAGAYAN DE ORO CITY, PHILIPPINES

PROJECT CONCEPT  
AND  
FEASIBILITY STUDY

(Translated from German by the author)



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## SUMMARY

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The application of Xavier University in Cagayan de Oro City, southern Philippines, for the support of the SAOT project was submitted in 1987 and shortly later incorporated into the "Protocol about cultural cooperation between the government of the Federal Republic of Germany and the government of the Republic of the Philippines". The German side expressed willingness in supporting the project. Xavier University has a good reputation regarding academic training and scientific output. At the "Museo de Oro" which was founded in 1967, some remarkable projects could be carried out despite very limited financial means.

The SAOT project pursues three main goals: (1) to establish an archive for collected materials about the oral traditions of ethnic minority groups in the Philippines, (2) to train Philippine experts regarding methods and techniques of field research and archiving and (3) to distribute the acquired knowledge by means of publications (books, articles, record albums, tape cassettes, etc.) with scientific as well as with educational objectives. The German side will support these goals regarding point (1) by making equipment and materials available, regarding point (2) by sending a German expert for Philippine music, and regarding point (3) by promoting cooperation between German and Philippine institutions for scientific research.

For a period of five years, Mindanao, the second largest island of the Philippines, shall be investigated as systematically and wide-ranging as possible with the intention of making an ethnographic survey of all the traditional musical cultures of this island. Three field researchers who are to be employed for the length of the project as well as interested students shall document first of all musical activities, vocal and instrumental music, dances and the construction of musical instruments on sound and video recordings as well as photographs. Aside from this, a collection of musical instruments will be built up.

The field researchers will first undergo a training in theory and practice of ethnomusicology as well as techniques of field research. After this, they will go to their assigned areas and conduct their surveys for about four to six weeks. After returning from the field, the researchers will write a summary report and make preparations for the next field trip to the same or to another research area. The collected materials will be catalogued by means of electronic data processing. The transcription and translation of the song texts, prayers, folk stories and other oral traditions from the tribal languages or dialects into English will then follow.

The German expert will direct the project. He will come to the Philippines twice a year for periods of three months. During each of his stays, he will conduct one introductory workshop, instruct and supervise the appropriate archiving of the collected materials at the "Museo de Oro" as well as go ahead with his own research and documentation work. Xavier University expressed its wish to have Hans Brandeis who is an expert of traditional music in the Philippines as the director of the project.

The Museum for Anthropology in West-Berlin will provide the blank tape materials needed for the field work and successively receive copies of the

materials collected in the Philippines. The International Institute for Comparative Music Studies and Documentation (IICMSD) will place workrooms, equipment and materials at the disposal of the project director during his stays in Germany (West-Berlin). Publications of compact discs, record albums and/or tape cassettes by both institutions in cooperation with the “Museo de Oro” of Xavier University are planned. Through these publications, it will be clearly shown that the SAOT project is a German contribution to the preservation of cultural heritage in the Philippines.

Cost sharing on the part of the Philippine government and Xavier University can hardly be expected considering the present economic situation in the Philippines so that this important and urgent project of a sound archive of oral traditions will only realize if financially supported for the most part by the German government or any other institution. Nevertheless, it will be possible for Xavier University to provide the accommodation for the German project director and for employees of Xavier University and its “Museo de Oro” to cooperate with the SAOT project occasionally or on a part-time basis.

It can be assumed that the continuation of the collecting activity at a lesser degree after the five years of its scheduled length is certainly guaranteed with the present number of staff members. However, to guarantee a continuous and intensive collecting activity, the employment of additional staff members for the time of the SAOT project is indispensable: three field researchers, two translators, one archivist and one typist.

Because the museum is located in a recently constructed building, the housing of the SAOT project and the storing of the collected materials — even if their volume will considerably increase — will pose no problem.

The “Museo de Oro” thus offers the necessary preconditions for the realization of the SAOT project. After the completion of the project, the continuation of work at the SAOT archive is ensured too.

The project is of scientific as well as politico-cultural significance regarding the development of a national culture in the Philippines. It is based on a realistically planned and scheduled concept and thus to be considered feasible. There are but a few years left for carrying out the project, for the traditionalistic tribal cultures in the Philippines are in the process of being dissolved.

All the important points which are mentioned in the guide lines of the German Foreign Office as important criteria for the evaluation of project applications submitted to the “Kulturhilfe” are applicable to the SAOT project: It is a bilateral project for the preservation of cultural heritage, especially oral traditions in the Philippines and comprises the promotion of museums and archives. The assistance requested by Xavier University is in strict accordance with those assisting activities for which financial support by the “Kulturhilfe” is intended: “... sending of German experts, training of foreign counterparts, making available of equipment and materials and giving financial support to self-responsible activities that serve the mentioned aims”. Regarding its conception, the application of the SAOT project complies with the requirements for support by the “Kulturhilfe” as issued in the guide-lines of the German Foreign Office and thus has to be classified as deserving promotion.

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## PART I

### THE CONCEPT OF THE PROJECT OF A SOUND ARCHIVE FOR ORAL TRADITIONS AT XAVIER UNIVERSITY

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#### 1 Present State of Preparations for the Project

At Xavier University in Cagayan de Oro City, southern Philippines, a small museum with an interesting ethnographic collection is located. This collection which was started some years ago includes a small collection of sound recordings of some oral traditions that are practiced by the 79 ethnic groups in the southern Philippines. In 1987, Xavier University approached the embassy of the Federal Republic of Germany in Manila to forward the request for supporting the establishment of a “Sound Archive of Oral Tradition” (SAOT) within the scope of the “cultural help” (“Kulturhilfe”) program of the German Foreign Office (“Auswärtiges Amt”).<sup>1</sup> The plans for the project had been worked out in cooperation with the German ethnomusicologist Hans Brandeis who was on a research trip in the Philippines at that time.<sup>2</sup> Xavier University expressed its wish to have Hans Brandeis, an expert of Philippine traditional music who has lived and researched in the Philippines for two years, as the director of the project.

The SAOT project of Xavier University was included into the “Protocol about Cultural Cooperation between the Government of the Federal Republic of Germany and the Government of the Republic of the Philippines”<sup>3</sup> which was the result of a conference between two delegations composed of representatives of the German and Philippine governments on February 11, 1987 in Manila. In this protocol, the German side declared its willingness to support the project. The embassy of the Federal Republic of Germany in Manila endorsed the project,<sup>4</sup> the realization and financing of which was judged as “possible” by the German For-

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1. Refer to the “Application for Support by the German ‘Kulturhilfe’ for the Establishment of a ‘Sound Archive of Oral Traditions’ (SAOT) at Xavier University, Cagayan de Oro City” submitted by Xavier University (see Appendix 1).
  2. Refer to the first comments of Hans Brandeis in a letter to the embassy of the Federal Republic of Germany Manila on January 18, 1987 (see Appendix 2).
  3. Refer to “Protokoll über die kulturelle Zusammenarbeit zwischen der Regierung der Bundesrepublik Deutschland und der Regierung der Republik der Philippinen”, p. 12 (see Appendix 3).
  4. Refer to the letter of the cultural attaché of the German embassy in Manila, Peter Linder, to the German foreign Office from February 17, 1987 (see Appendix 4).

eign Office.<sup>5</sup> To promote the intercultural dialogue with the help of Filipinos residing in Germany, the German-Philippine Society was informed about the SAOT project. The President of the Bavarian branch of the society stressed the importance of the project and stated that it should be considered as a priority.<sup>6</sup>

Regarding the concept of the SAOT project, Prof. Dr. Max Peter Baumann (IICMSD) and Hans Brandeis came to the conclusion that the application of Xavier University should be followed in its general outline. A number of details, however, should be changed in accordance with the changed situation since the filing of the application (i. e. regarding the use of more modern recording equipment).

## 2 The Situation of Traditionalistic Ethnic Groups in the Southern Philippines: About the Purpose and Aims of the Project

The island of Mindanao in the southern Philippines — Cagayan de Oro City and Xavier University are located on the northern coast — is inhabited by numerous ethnic groups which are distinguished according to their systems of religious beliefs into two major groups: the Muslims and the animistic, so-called “cultural minorities”. The Philippine “Ministry of Public Information” counted 79 ethnic groups in Mindanao and the neighbouring Sulu-Tawi-Tawi chain of islands in 1980.

As a consequence of the improvement of the road and transportation system in Mindanao in the recent past, a great number of Christian Filipinos, most of them coming from the Visayan Islands, have immigrated to Mindanao. In many areas, the tribal people are highly outnumbered by their Christian neighbours. Those tribal people who retained their traditional way of life, have retreated to the remote mountainous areas of the island. But even in those remote areas where just ten years ago many people could still be seen wearing their traditional colorful costumes, hardly a single indigenous costume can be found today. It is only a question of time until the traditional tribal cultures will have dissolved as a result of the confrontation with a vast variety of different influences from all over the Philippines that are penetrating the island of Mindanao. It has to be accepted as a fact that five years from now, only about 60% of those traditional cultural traits that still can be observed today, will have survived, ten years from now maybe 30%, and fifteen years from now practically nothing.

The national culture of the Philippines is strongly influenced by western civilization, and many modern Filipinos grew up with the view of having no other cultural past than a colonial one. The situation of the ethnic minority groups is even more problematic. Considered “primitive” and “uncivilized” by many of their

5. Refer to the letters of the German Foreign Office to Prof. Dr. Artur Simon of the Museum for Anthropology in Berlin from February 26, 1987 (see Appendix 5), to Hans Brandeis from March 27, 1987 (see Appendix 6), and to Prof. Max Peter Baumann from March 21, 1990 (see Appendix 7).

6. Refer to the letter of the President of the Bavarian branch of the German-Philippine Society, Aurea Helbig, to Hans Brandeis from August 7, 1987 (see Appendix 8).

Christian neighbours, many members of these tribal groups, especially the young people, tend to give up their traditional culture very fast, willingly and to an alarming degree. On the other side, because of prejudices, they are hardly given the chance to be integrated into the national culture. As a result, many of them lose their cultural identity, and, in the end, they neither identify themselves with their traditional tribal culture nor with the westernized national culture.

This situation has to be encountered by intensifying educational work regarding the cultural minorities on all levels of Philippine society. Precondition for this educational work is the comprehensive knowledge about the cultures of all the traditionalistic ethnic groups in the Philippines. The knowledge about the similarities and differences between the indigenous cultural traditions shall strengthen the pride of Filipinos for the cultural multiplicity of their country in past and present times and help to reinforce the search for a national cultural identity. The importance of developing a national identity on the basis of old cultural traditions has been stressed by scholars and politicians in the Philippines for a long time<sup>7</sup>, and especially in the present politically and socially tense situation in the Philippines it is of special importance for the solution of basic problems in Filipino society. In this respect, the project of establishing a sound archive of oral traditions (SAOT) at Xavier University will be a major contribution. Because of its politico-cultural importance, such an archive will meet with considerable public and political response in the Philippines.

The SAOT project pursues three main goals: (1) to establish an archive for collected materials about the oral traditions of ethnic minority groups in the Philippines, (2) to train Philippine experts regarding methods and techniques of field research and archiving and (3) to distribute the acquired knowledge by means of publications (books, articles, record albums, tape cassettes, etc.) with scientific as well as with educational objectives. The German side will support these goals regarding point (1) by making equipment and materials available, regarding point (2) by sending a German expert of Philippine music, and regarding point (3) by promoting cooperation between German and Philippine institutions of scientific research.

The emphasis of the SAOT project lies on the most intensive and wide-ranging collecting of materials so that in the few years that are left as many oral traditions as possible can be saved from falling into permanent oblivion. After the ending of the collecting project when the activities of the on-going SAOT archive will be reduced to the normal standard, the remaining capacities of the “Museo de Oro” will be sufficient to take care of the few remnants that have survived the “invasion of transistor radios” into the areas of the tribal groups.

To reach the goal of the project of gaining a better insight into the cultural traditions of Philippine cultural minorities, the SAOT archive should not restrict itself to gathering materials alone; it is planned to help visitors of the region — not only Philippine but also foreign ethnomusicologists — in their research on Philippine traditional music. They should be allowed to participate in the instructional courses held for the staff members of the SAOT project and for interested students,

7. Refer to the selected bibliography at the end of this paper.



and they should be allowed to make use of equipment which is not in actual operation. Besides this, an exchange of materials (especially of sound recordings) with other universities in the Philippines (University of the Philippines, Philippine Women's University, Silliman University and others) is planned.

In traditionalistic tribal societies in the Philippines, vocal music is usually considered more important than instrumental music. Because of this, documentation of traditional music in this region means most of all documentation of vocal music, i. e. sung poetry as a medium for the oral transmission of unwritten historical knowledge and as an expression of cultural values. The documentation of vocal music therefore includes the major part of oral traditions so that the contribution of the SAOT project for the preservation of cultural heritage in the Philippines must be rated as most important. Instrumental music, on the other side, is nowadays especially endangered to disappear. In the extremely hot and humid climate of the Philippines, musical instruments are easily destroyed after a rather short time of use, and in many cases, they are not substituted anymore by newly built instruments. Because of this, the SAOT project will also include the documentation of the construction and of playing techniques of traditional musical instruments.

Development of a national cultural identity in the Philippines means that the knowledge about the cultural traditions has to become part of a general awareness of the Philippine population. In this respect, publications (especially tape cassettes with samples of music as well as radio programs) are of primary importance. Nowadays, many members of the ethnic minorities own transistor radios and tape cassette recorders, and they come to know a variety of printed materials in neighbouring towns. For these tribal people, publications about their culture are an obvious, materialized proof that this culture has found acceptance by mainstream society. Only their realization that their cultural traditions are of "value" for the "modern" and "educated" Filipinos in the cities will lead the members of the cultural minorities to recognize themselves the value of preserving their own culture which, in the end, implies the only, final chance that the preservation of cultural traditions as an internal activity of the tribal societies as well as an collective activity of Philippine society in general will still be possible.

Publications of compact discs, record albums and/or tape cassettes with comprehensive commentary booklets are planned by the International Institute for Comparative Music Studies and Documentation (IICMSD) and the Museum for Anthropology in Berlin in cooperation with the "Museo de Oro" of Xavier University. Through these publications, it will be clearly shown that the SAOT project is a German contribution to the preservation of cultural heritage in the Philippines. The participation of German scholars and institutions in the SAOT project signifies the continuation of the German-Austrian commitment in the field of Philippine ethnography which intensively started in the years 1880-1900 with the research work of scholars like Ferdinand Blumentritt, Alexander Schadenberg, Adolf Bernhard Meyer, Rudolf Virchow and others and which since that time — apart from sporadic contributions by German scientists — hardly made any progress but was neglected instead.

### 3 General Outline of the Project

For the present SAOT project, the documentation of traditional music in the Philippines will concentrate on the area of Mindanao. For a period of five years, the oral traditions of the animistic and islamic minority groups of the island are to be explored and investigated as systematically and wide-ranging as possible. First of all, performances of music and related activities are to be documented by sound and video recordings; it will be carefully observed that the recordings are of highest sound quality suitable for later publication on compact discs, record albums and/or tape cassettes.

With the intention to make an ethnographic survey of all the traditional musical cultures on the island of Mindanao, the whole of the island shall be divided into **research areas** in accordance with the approximate borderlines between neighbouring tribal groups. These research areas shall be subdivided into sections that can be covered by a single researcher or better by a team of researchers that will be sent to the field.

The **field researchers** should be first of all students of “Philippine Studies”, “Anthropology”, “Folklore” or related disciplines who will first undergo a training in history, methods and aims of ethnomusicology as well as techniques of field research (if possible in combination with an excursion) before going to their assigned areas for conducting the surveys. During these workshops or seminars, special questionnaires and data forms that were developed at the International Institute for Comparative Music Studies and Documentation (IICMSD) in Berlin are discussed and modified for the special situation of the tribal societies that are to be documented. The preparatory workshops have to be conducted by an experienced expert with a profound theoretical knowledge in the field of ethnomusicology as well as practical experience of working with ethnic minorities in the Philippines.

During **field trips**, the musical activities of the different ethnic groups are documented according to the guidelines given by the instructor. Singing, playing of musical instruments and dancing — as performed in daily life, during ceremonies, weddings and other festivities — are recorded using professional digital DAT tape recorders, video and still cameras; the data of the recordings are taken down using standardized forms. Besides that, the constructing of musical instruments is documented by means of video cameras. These instruments are built on order to be bought for the collection of the “Museo de Oro”. Background information about the social context of music is gathered by using standardized or unspecific questionnaires and recorded by means of tape cassette or microcassette recorders. The field trips may last for about 4-6 weeks at a time; several successive field trips may cover the same area.

After returning from the field, the researchers have to write a **summary report** giving a survey of

- types of oral traditions
- types of dances
- types of musical instruments
- musical terminology

- biodata of documented musicians, dancers and other informants
- list of collected sound recordings
- list of collected video recordings
- list of collected photographs
- list of collected musical instruments.

After the completion of their summary reports, the field researchers will make preparations for the next field trip to the same or to another research area.

With the summary report in hand, the process of **archiving** will then follow. The collected materials will be catalogued by means of electronic data processing (using data bank programs like AskSam or dBase IV). Tape copies of the original sound and video recordings will be made so that the originals will be protected against any damage that might occur during the repeated listening to the tapes for purposes of evaluation and analysis. The original tapes will be sent to the Federal Republic of Germany where tape copies in studio quality will be made at the Museum for Anthropology in Berlin. These tape copies will be sent back to the Philippines for permanent storing at the “Museo de Oro”. (Compare below, chapter 5.2 of part I).

The final step of the documentation is the transcription of the interviews and the **transcription** and **translation** of the song texts, prayers, folk stories and other oral traditions from the tribal languages or dialects into English. This is the most time consuming work if compared with other stages of the documentation and archiving process: the transcription and translation of one hour of recorded tape done in the proper way by an expert translator, i. e. by a native speaker, will usually take more than one week.

Some words about the necessity of translations: At this point, it has to be stressed that the translation of song texts is first of all part of the documentation, not part of the analysis of the collected materials. The reason for this lies in the fact that the traditional songs of Philippine minority groups — especially the very old epic and ceremonial chants — are frequently performed in special poetic languages. These languages are usually archaic prototypes of the tribal colloquial languages spoken today which usually cannot be understood by young and even middleaged members of these ethnic groups. This means that most of the songs and chants can only be translated in the field with the personal help of those singers who performed the recorded samples. This also means that when the singers (usually between 60 and 80 years old) will die, their poetic language will die with them. Therefore, besides the collecting of tape recordings, the accompanying translating of the oral traditions is an indispensable part of the documentation.

The **German expert** will direct the project. He will stay in the Philippines for a period of six months at the beginning of the project; later on, he will come twice a year for periods of three months each time. During his stays, he will each time conduct one introductory workshop, instruct and supervise the appropriate archiving of the collected materials at the “Museo de Oro” as well as go ahead with his own research and documentation work. Because many work operations of the project director can be executed faster and more effectively in Germany, he shall stay in Germany (West-Berlin) for the remaining six (three times two) months of

the year to carry out the archiving of the collected materials at the Museum for Anthropology in Berlin, evaluate the materials regarding their importance for the further course of the collecting project, pursue editorial work for publications planned by the Museum for Anthropology and/or the International Institute for Comparative Music Studies and Documentation and accomplish the production of master tapes for compact discs, record albums and/or tape cassettes.<sup>8</sup>

Equipment, personnel and materials needed for the realization of the project will be specified in chapters 7 and 8 of part I.

#### 4 Time Schedule

The SAOT project is scheduled for a period of five years. The project does not go through a worked out schedule of stages or phases. The activities that were described above in chapter 3 are to be carried out during the entire length of the project. It should be understood, nevertheless, that the staff members of the project will concentrate more on the preparation and organization of their field work during the starting phase of the project, while during the ending phase when a high quantity of collected materials will have accumulated, they will certainly concentrate more on the archiving of these materials.

The first sojourn of the German expert in the Philippines with the purpose of an initial organization of the SAOT project shall last for six months (October - March). The remaining time of the project, his stays in Germany and in the Philippines shall alternate at intervals of three months as follows:

|                    |             |
|--------------------|-------------|
| January - March    | Philippines |
| April - June       | Germany     |
| July - September   | Philippines |
| October - December | Germany     |

The preparatory workshops about methods and techniques of ethnomusicological field research shall be held by the German expert regularly twice a year during his stays in the Philippines.

At the end of each working year, the publication of at least one tape cassette with commentary booklet is planned.

8. If it should not be possible according to the regulations of the "Kulturhilfe" program to finance the work of the German project director while staying on the territory of the Federal Republic of Germany or West-Berlin, the German expert then should stay in the Philippines for the entire length of the project.

## 5 Cooperation between German and Philippine Institutions

### 5.1 Cooperation with the International Institute for Comparative Music Studies and Documentation (IICMSD)

From January 1988 until December 1989, a project named “Berlin Sound Pictures of Traditional Music” was carried out at the IICMSD; Hans Brandeis was a member of the scientific staff. One among other tasks of the project staff was to develop standardized techniques of field research and archiving with a widest possible range of applicability. On a long-term basis, it is planned to pass on the developed research methods and techniques, the “know-how”, to countries of the so-called “Third World” by sending specially trained experts at their disposal. In this respect, the IICMSD is planning joint venture projects in cooperation with institutions in countries of the Third World similar to the SAOT project applied for by Xavier University.

The general concept of the IICMSD which has been revised over the past two years is now advanced enough so that partnership projects can be actually started. One first agreement came about in 1988 between the IICMSD and the anthropological department of the State University in São Paulo, Brasil, for the purpose of establishing a “Centro de Etnomusicologia”; this project is carried out at the cost of the IICMSD. Other projects can be started as soon as their financing is secured. These are, among others, one project with the National Museum at Bamako, Mali, which was likewise applied for with the “Kulturhilfe” program as well as projects with three institutions in the Soviet Union that sent representatives to an international conference organized by the IICMSD in 1988.

Negotiations with the Senate of Berlin regarding the creation of permanent positions for four scientists to be assigned for conducting documentation projects inside and outside of Germany were taken up in 1989 but proved fruitless, however. Besides that, the budget of the IICMSD for the year 1990 was cut down considerably so that the creation of the required working positions — including one position for Hans Brandeis — seems unlikely for the next coming years. The IICMSD, nevertheless, is willing to support joint venture projects by placing workrooms, equipment and materials at the disposal of the project supervisors (in this case Hans Brandeis as the director of the SAOT project), if their work can be financed by some other institution.

### 5.2 Cooperation with the Museum for Anthropology in West-Berlin

An important part of the SAOT project is the planned cooperation between Xavier University and the Department for Ethnomusicology at the Museum for Anthropology in West-Berlin. The German museum will provide for the blank tape materials needed for the field work and successively receive the original tapes that will be recorded in the course of the SAOT project. In Berlin, tape copies in professional studio quality will be made. Together with a corresponding amount of blank tapes

for new recordings, these tape copies will be sent back to the Philippines for permanent stay with the “Museo de Oro” of Xavier University. (Unlike with analog tape copies, digital tape copies are identical with the originals. The needed equipment is too expensive to be included into the SAOT project.) According to an agreement with Prof. Dr. Simon, the head of the Department for Ethnomusicology at the Berlin Museum, the costs for the sound and video tape materials needed for the SAOT project will be defrayed by the Museum for Anthropology.<sup>9</sup>

This agreement will certainly prove valuable for both sides: Additional to the help granted by the “Kulturhilfe”, i. e. the sending of a German expert, the establishment of seven temporary work positions and the making available of equipment, Xavier University is relieved of almost all the costs for tape materials; the Museum for Anthropology in Berlin, on the other side, which is giving this additional financial support will be able to acquire some very interesting collections on most easy terms which otherwise might have to be acquired at much higher costs.

### 5.3 Evaluation of the German-Philippine Cooperation

Although the SAOT project includes an exchange of materials from a Philippine to a German museum, the advantages for the German side are of minor importance considering the main goal of the SAOT project of making a contribution to the preservation of tribal cultural traditions in the Philippines and to the development of a cultural and national identity of the Filipino people. In this respect, it is most important to state that the people working for the SAOT project — aside from the German project director and occasional foreign visitors — will all be Filipinos.

## 6 Contributions by the Host Country

Cost sharing on the part of the Philippine government can hardly be expected considering the present economic situation in the Philippines which is characterized by a high amount of foreign debts. The financial situation of Xavier University is just as critical. In conversations with Dr. Francisco Demetrio, the curator of the “Museo de Oro”, he clearly expressed that the SAOT project would have been realized years ago already if there only would have been a possibility to finance it. The limited financial means of Xavier University have been almost completely consumed by the costs of the new building for the “Museo de Oro” which was only completed recently. If this important and urgent project of a sound archive of oral traditions should become reality, it will only be possible because of the financial support by the German government or any other institution.

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9. See the letter of Prof. Dr. Artur Simon of the Museum for Anthropology in Berlin to Hans Brandeis from January 9, 1987 (see Appendix 9).

Nevertheless, Xavier University is ready for factual, practical contributions within the limited compass of its capacities:

- (1) Naturally, Xavier University will provide all the rooms (workrooms, archives) for the SAOT project;
- (2) Accommodation for the German project director will be provided too;
- (3) Concerning the personnel, the contribution of Xavier University will comprehend the partial cooperation of employees of Xavier University and its “Museo de Oro” with the project.
- (4) Xavier University will leave copies of all sound and video recordings collected during the SAOT project to the Museum for Anthropology in Berlin at almost no cost for the latter; the German museum merely has to meet the costs for the tape materials.

## 7 Personnel Needed

In addition to the existing personnel of the museum, three research assistants shall be employed for the entire length of the project. As multipliers, they shall responsibly instruct students while the German project director is staying in Germany. The continuity of ethnomusicological work at the “Museo de Oro” is secured in a much more effective way by a staff of permanent employees than by a continuously changing group of students who after having gone through a short training and a field trip will leave the project again.

Likewise, an additional archivist and a typist should be employed for the time of the project, because the present staff members of the “Museo de Oro” will definitely not be able to attend to the quantity of the materials that will be accumulated at the archives of the museum in the course of the SAOT project.

Two translators of song texts and other oral traditions should always be available at a time. They should be hired on a time-to-time basis with fee contracts, for it will be necessary to hire several translators successively for the many different tribal languages and dialects under study. (Regarding questions of personnel, also compare chapter 2.4 of part II).

## 8 Estimation of Costs

No significant revenues can be expected as a result of the SAOT project, not even from the sales of the planned publications the printing of which usually has to be financed by subsidies to the respective publishing houses. The costs for publications in Germany will be assumed by the IICMSD and/or the Museum for Anthropology in Berlin, the costs for publications in the Philippines by Xavier University. For this reason, these costs are not included in the present calculation.

There are two categories of expenditures in this calculation: firstly, non-recurring expenses for the purchase of equipment that will be turned over into the possession of the “Museo de Oro” after the termination of the project, secondly, annually recurring expenses that have to be met permanently in the course of the project.

All prices given in the following calculation are provisional estimations which might change because of rise in prices or adjustment of exchange rates. The prices are quoted in German marks (DM); 1 DM approximately equals 11 Philippine pesos. The sizes of the salaries for the staff members to be employed for the project compare to the salaries paid in the Philippines.

#### Non-recurring expenses:

##### Sound recording equipment for field work:

|                                                                                                  |             |
|--------------------------------------------------------------------------------------------------|-------------|
| 2x DAT recorder SONY TCD-D 10<br>(plus additional rechargeable batteries), each DM 3.600,-       | DM 7.200,-* |
| 1x DAT recorder SONY TCD-D 10 PRO<br>(plus additional rechargeable batteries)                    | DM 5.000,-* |
| 2x stereo microfone NEUMANN RMS 190i-S,<br>(with battery container, series 383), each DM 4.800,- | DM 9.600,-  |
| 3x tripod, each DM 100,-                                                                         | DM 300,-    |
| 3x head phones, each DM 200,-                                                                    | DM 600,-    |
| 3x microcassette recorders, each DM 250,-                                                        | DM 750,-    |

\* Quotations of prices on condition that SONY will grant a discount of 30% as previously granted to the IICMSD.

##### Sound recording equipment for stationary use:

|                                                                                         |            |
|-----------------------------------------------------------------------------------------|------------|
| 1x DAT recorder (stationary) SONY DTC 1000<br>(modified by the Musik-Produktiv company) | DM 5.600,- |
| 1x reel tape recorder REVOX P 99                                                        | DM 3.700,- |
| 1x tape cassette recorder SONY (double deck, stationary)                                | DM 1.000,- |
| 1x hifi amplifier                                                                       | DM 500,-   |
| 2x loud speaker cabinets                                                                | DM 1.500,- |



Video equipment:

|                                           |            |
|-------------------------------------------|------------|
| 1x video recorder with camera (S-VHS-JVC) | DM 5.300,- |
|-------------------------------------------|------------|

|                       |          |
|-----------------------|----------|
| 1x tripod Video Magic | DM 100,- |
|-----------------------|----------|

Still camera equipment:

|                                 |            |
|---------------------------------|------------|
| 3x reflex camera, each DM 500,- | DM 1.500,- |
|---------------------------------|------------|

|                                   |          |
|-----------------------------------|----------|
| 3x wide angle lens, each DM 300,- | DM 900,- |
|-----------------------------------|----------|

|                             |            |
|-----------------------------|------------|
| 3x zoom lens, each DM 400,- | DM 1.200,- |
|-----------------------------|------------|

|                              |          |
|------------------------------|----------|
| 3x flash unit, each DM 200,- | DM 600,- |
|------------------------------|----------|

Electronic data processing equipment:

|                                                                                                                                           |            |
|-------------------------------------------------------------------------------------------------------------------------------------------|------------|
| 1x personal computer (AT 286 or 386SX; 1x disk drive 5,25", 360 KB; 1x disk drive 3,5", 1,4 MB; 40 MB hard disk; black-and-white monitor) | DM 4.000,- |
|-------------------------------------------------------------------------------------------------------------------------------------------|------------|

|                                            |            |
|--------------------------------------------|------------|
| 1x printer NEC P6 Plus (with sheet feeder) | DM 1.500,- |
|--------------------------------------------|------------|

|                                    |            |
|------------------------------------|------------|
| WS2000/3 (word processing program) | DM 1.930,- |
|------------------------------------|------------|

|                            |            |
|----------------------------|------------|
| AskSam (data bank program) | DM 1.850,- |
|----------------------------|------------|

Miscellaneous costs:

|                                                                                                |          |
|------------------------------------------------------------------------------------------------|----------|
| Containers for transporting equipment and materials<br>4 Zarges aluminium boxes, each DM 200,- | DM 800,- |
|------------------------------------------------------------------------------------------------|----------|

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|                                  |                      |
|----------------------------------|----------------------|
| Total of non-recurring expenses: | DM 55.430,-<br>===== |
|----------------------------------|----------------------|

Annually recurring expenses:Travel expenses:

|                                                                                                                               |            |
|-------------------------------------------------------------------------------------------------------------------------------|------------|
| Air travel Berlin - Cagayan de Oro (Philippines)<br>for German project director, twice a year,<br>each return trip DM 2.500,- | DM 5.000,- |
|-------------------------------------------------------------------------------------------------------------------------------|------------|

|                                                     |            |
|-----------------------------------------------------|------------|
| Overweight baggage (2x 20 kg; per kg about DM 30,-) | DM 1.200,- |
|-----------------------------------------------------|------------|

|                                                                                                                                         |            |
|-----------------------------------------------------------------------------------------------------------------------------------------|------------|
| Travel expenses within the Philippines<br>(travel tickets, vehicles, gasoline, maintenance,<br>insurances; total for all staff members) | DM 3.000,- |
|-----------------------------------------------------------------------------------------------------------------------------------------|------------|

Expenses for personnel:

|                                                                                   |             |
|-----------------------------------------------------------------------------------|-------------|
| Salary for 3 field researchers<br>monthly DM 300,- x 36 months                    | DM 10.800,- |
| Salary for 2 translators (changing staff members)<br>monthly DM 300,- x 24 months | DM 7.200,-  |
| Salary for 1 archivist<br>monthly DM 250,- x 12 months                            | DM 3.000,-  |
| Salary for 1 typist<br>monthly DM 200,- x 12 months                               | DM 2.400,-  |
| Payment for informants<br>(musicians, interpreters, guides and alike)             | DM 5.000,-  |
| Day-to-day money for field research<br>(food, accomodation and alike)             | DM 5.000,-  |

The salary of the German project director is not included in this present calculation; payment in compliance with the existing regulations for the payment of German government employees (category BAT IIa; including social contributions without taxes during the two annual stays abroad totaling six months per year)

Materials for consumption:

|                                                                                          |            |
|------------------------------------------------------------------------------------------|------------|
| Office supply (paper, printer ribbons,<br>computer diskettes and alike)                  | DM 1.500,- |
| Batteries                                                                                | DM 200,-   |
| 150 black-and-white films, slide films and/or color films                                | DM 1.500,- |
| Development of films, prints                                                             | DM 2.000,- |
| Tape cassettes for translators, reel tape material for<br>working copies, microcassettes | DM 500,-   |

Miscellaneous costs:

|                                 |            |
|---------------------------------|------------|
| Purchase of musical instruments | DM 3.000,- |
|---------------------------------|------------|

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|                                       |                      |
|---------------------------------------|----------------------|
| Total of annually recurring expenses: | DM 51.300,-<br>===== |
|---------------------------------------|----------------------|

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## PART II

### FEASABILITY STUDY FOR THE PROJECT OF A SOUND ARCHIVE FOR ORAL TRADITIONS AT XAVIER UNIVERSITY

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#### 1 Xavier University and “Museo de Oro”

Xavier University which was originally named Ateneo de Cagayan is one out of five Jesuit universities in the Philippines. (Besides Xavier University, there are Ateneo de Manila, Ateneo de Naga, Ateneo de Zamboanga and Ateneo de Davao.) Founded in 1928, the university is well reputed regarding academic training and scientific achievements. Xavier University is a member of 16 associations of institutions of higher education, among them the “International Association of Universities”, the “International Federation of Catholic Universities” and the “International Council of Academic Institutions”.

All important scientific disciplines are represented at the university. Especially known is the “South East Asian Rural Leadership Training Institute” (SEARSOLIN) of the “College of Agriculture” where lecturers and students from all over Southeast Asia are teaching and studying. Apart from this, there are colleges for medicine, engineering, commerce, education, social sciences and others.

The “Museo de Oro” was founded in 1967 under the name “Xavier Folklife Museum”<sup>10</sup>. The new building of the museum was inaugurated in 1986 by President Corazon Aquino. During the relatively short time that passed since the foundation of the museum, a number of remarkable projects could be carried out despite limited financial means (compare chapter 2.3 of part II). Aside from the “Museo de Oro”, the departments of “Philippine Studies”<sup>11</sup> and “Anthropology” are of importance for the SAOT project. Dr. Francisco Demetrio, S. J., who acts as the

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10. The names used for the museum varied since its foundation. Aside from “Museo de Oro” and “Xavier Folklife Museum”, the names “Xavier Folklife Museum and Archives”, “Xavier Museum and Archives”, “Philippine Folklife and Folklore Research Center” and “Xavier University Museum” were used.

11. The discipline of “Philippine Studies” in a similar way like the German “Studium Generale” deals with various aspects of Philippine culture, geography, history and philosophy. It is especially concerned with the study of Philippine folklore. In this sense, the discipline supplements the discipline of “Social Anthropology” which studies the ethnic groups of the Philippines from the superior point of view of social sciences. At Xavier University, the Department of Philippine Studies is centering on the study of Comparative Religion among the Philippine ethnic minority groups.

curator of the museum is at the same time head of the “Department of Philippine Studies”. The departments for “Anthropology” and for “Philippine Studies” are closely cooperating with each other and with the “Museo de Oro”.

## 2 Evaluation of Preconditions for the Project at the “Museo de Oro”

### 2.1 Locality

The new building of the “Museo de Oro” of Xavier University has three storeys that were completed successively. The interior work on the uppermost storey was only recently completed.

At the ground floor, a large exhibition room where documents, photographs and other items connected with the regional and ecclesiastical history of northern Mindanao are shown, the library and a large room for purposes of archiving are located.

At the first floor, another large exhibition room with parts of the ethnographic collection of the museum can be found as well as the offices of the museum’s curator, his two assistants and the typist, the workrooms of the two museum’s painters and a small room for archiving.

At the second floor which was recently completed, the archives including the rooms intended for the SAOT project are located.

Because the museum’s building was newly designed for the needs of the future, its capacities of space are not nearly exhausted so that the housing of the SAOT project and the storing of the collected materials — even if their volume will considerably increase — will pose no problem. All the rooms of the new museum are air-conditioned so that the appropriate storing of the recorded sound and video tapes at an optimal temperature is guaranteed.

### 2.2 Administrative Capacity

In the past years, the “Museo de Oro” was granted financial support from a multitude of national and international institutions. Among these were “Ford Foundation” (U.S.A.), “Loyola Foundation” (Washington), “Asia Foundation”, “Toyota Foundation” (Tokyo), “UNESCO”, “Lenten-Fond” (Switzerland), the archbishops of Cologne and Munich as well as the Upper and Lower German Jesuit provinces (Federal Republic of Germany), “Adam Schall von Bell e.V.” (Cologne, FRG), “Fund for Assistance to Private Education” and “Cultural Center of the Philippines” (Manila). Especially for supporting the “Museo de Oro”, the “Association of Friends of the Museo de Oro” was founded which assisted with the collection of donations and with the organization of projects in the past and which will continue to do so in the future.

Apart from the construction of the new three-storied building of the museum, several projects were financed by donations from the institutions mentioned above. Up to the present day, Dr. Demetrio and his staff always succeeded in realizing their projects not only with funding from Xavier University but most of all from donations.

To give an idea of the administrative capacities of the “Museo de Oro”, the following chapter (2.3) will deal with some projects carried out in the past which clearly testify for the organizational feasibility of the SAOT project.

### 2.3 Scientific Standard: A Look at Some of the Activities of the “Museo de Oro” and its Associated Institutions

Beside every-day routine, special projects were carried out at the “Museo de Oro”. They illustrate the high scientific standard in the field of ethnographic research which could only be achieved within the framework of well developed administrative capacities:

- (1) From 1967 until 1970, materials about folk customs and religious beliefs in the northern part of the island of Mindanao were gathered in the course of the “Philippine Folklore Collection Project”. The results of this research were published in four volumes.<sup>12</sup>
- (2) The investigation of folk myths about the first human settlement within the area of present-day Cagayan de Oro City resulted in an archaeological project in the course of which the so-called Huluga caves were discovered. It turned out that these caves had been populated by humans at around the year 2.000 B. C.
- (3) The collection of about 1.500 folk tales, legends and myths was conducted during the years 1972-1975. The materials will be published under the title “Dictionary of Philippine Folk Narratives”.

Aside from projects of scientific research, projects in the fields of academic training and scientific communication were realized:

- (1) In 1971, the “Museo de Oro” organized the “First National Congress of Folklorists and Other Scholars”; the papers presented by the participants were published in a volume of more than 800 pages.<sup>13</sup>

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12. Francisco Demetrio (ed.): *Dictionary of Philippine Folk Beliefs and Customs*, Cagayan de Oro 1970.

13. Francisco Demetrio (ed.): *Dialogue for Development*, Cagayan de Oro 1975.

- (2) In 1974, the “Seventh Annual Symposium on Mindanao and Sulu Cultures” was held.
- (3) In 1987, the “Department of Anthropology” organized the “9th Annual National Conference” of the “Anthropological Association of the Philippines” (UGAT).
- (4) A workshop offering further training to high school and college teachers which was organized by the “Museo de Oro” with the support of UNESCO in 1981 can be considered as a forerunner of the SAOT project. 25 participants were trained in techniques of field research during one week of lectures. After this, they learned how to apply their newly acquired knowledge during a field trip which lasted for one week.
- (5) An innovative approach characterizes one project which is trying to combine traditional motifs with modern ways of presentation: two painters who are permanently employed with the “Museo de Oro” illustrate the stories of centuries old epic songs of the Bukidnon people in phantastic-realistic paintings.<sup>14</sup> The paintings are shown in changing exhibitions at the “Museo de Oro”. Basis of this art work are recordings of traditional music which were collected as a modest start of a sound archive at the “Museo de Oro”.

During the past years, the “Museo de Oro” published a remarkable number of more than 30 publications, books and brochures, some of which were referred to above. In this connection, the scientific journal “Kinaadman” which is published by Xavier University in cooperation with Ateneo de Naga, Ateneo de Zamboanga and Ateneo de Davao and which is highly esteemed among experts of Philippine culture should be mentioned as well as “Gimba”, a popular-science journal with educational implications which is published by members of the “Mindanao Ethnosculture Foundation” most of which are staff members of Xavier University.

Dr. Francisco Demetrio, S. J., considered the driving force behind the activities of the “Museo de Oro”, was repeatedly honoured for his commitment. His book “Myths and Symbols: Philippines” (Manila 1978), for example, won the annual “Catholic Mass Media Award” for 1979. In 1989, he was honoured as one of the “ten most outstanding senior citizens of Northern Mindanao”.<sup>15</sup> In February 1990, he received the “GAWAD award for the arts” from the “Cultural Center of the Philippines” (CCP).<sup>16</sup>

14. Some of these paintings were shown in Cologne, Munich, Mayence and other cities of the Federal Republic of Germany during the “German-Philippine Summer 1985”. Refer to the catalogue of the exhibition edited by Claudius Müller: *Die Philippinen. Perle im östlichen Meer*, Munich 1985.

15. See *XU Development News for Alumni and Friends*, No. 8, 1989, p. 3.

16. Compare *Philippine Daily Inquirer*, February 26, 1990 (see Appendix 10).

## 2.4 Capacity of Personnel

Presently, the “Museo de Oro” has nine staff members:

- (1) Dr. Francisco Radaza Demetrio, S. J., is curator of the museum and head of the “Department of Philippine Studies”.
- (2) Joy Viernes Enriquez who holds a degree in ethnomusicology is the archivist. At the same time, she is lecturing about folklore at the “Department of Philippine Studies”.
- (3) Marcelino Panis, besides teaching one course, is the secretary of the “Department of Philippine Studies”.
- (4) Irene Saway Llesis is translator from the tribal language Binukid into English and research assistant doing field work among the Bukidnon people.
- (5) Eppie Inguito is the librarian and responsible for library research.
- (6) Luis Ostique is the business manager of the “Museo de Oro” as well as research assistant.
- (7) Pennessencio Estarte is painter and assisting archivist.
- (8) Albert Vamenta too is painter and at the same time assistant museum curator.
- (9) Victorino Saway is specialist for tribal cultures with the “Mindanao Lumad (Cultural Groups) and Muslim Development Center” of “Xavier University Science Foundation” and closely cooperating with the “Museo de Oro”.

Regarding the SAOT project, it has to be stated that this limited personnel alone will not be sufficient to carry out a project of this size, although it is definitely sufficient to take care of the collected materials and to evaluate them after the SAOT project has ended. However, to guarantee a continuous and intensive collecting activity, the employment of additional staff members for the time of the SAOT project is indispensable: three field researchers, two translators, one archivist and one typist. (In this respect, it should be kept in mind that the salaries for these additional staff members amount to not more than DM 200,- to 300,- per month and employee. Compare chapters 7 and 8 of part I.) It has to be assumed, nevertheless, that the continuation of the project after the five years of its scheduled length is certainly guaranteed with the present number of staff members.

### 3 Evaluation of the SAOT Project

#### 3.1 Evaluation of the Concept of the Project

The following points which according to the guide lines of the German Foreign Office<sup>17</sup> are considered as important criteria for the evaluation of project applications submitted to the “Kulturhilfe” are relevant for the SAOT project:

- (1) The support of the SAOT project means a “support ... in the fields of science, promotion of museums and archives, ... music, literature and oral tradition”.<sup>18</sup> It comprises “activities ... of recording oral traditions including music [and] poetry”.
- (2) Because of the cooperation between a Philippine and a German museum, the SAOT project is a “bilateral project for the preservation of cultural heritage” in the Philippines.
- (3) The assistance requested by Xavier University is in strict accordance with those assisting activities for which financial support by the “Kulturhilfe” is intended: “... sending of German experts, training of foreign counterparts, making available of equipment and materials and giving financial support to self-responsible activities that serve the mentioned aims”.
- (4) The plan of making the materials that will be collected in the course of the SAOT project available to the Philippine public is in accordance with the pretension “to contribute to the historical and cultural self-understanding and to the rise of the educational level” for the purposes of the “development of a cultural and national identity”.

The plan of making the documentation of the oral traditions available to the German public is in accordance with the agreements stated in the “Protocol about cultural cooperation between the government of the Federal Republic of Germany and the government of the Republic of the Philippines”: “... the two delegations agreed ... that both sides ... will promote the distribution of the Philippine language and national culture in the Federal Republic of Germany”.<sup>19</sup>

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17. Refer to “Runderlasse des Auswärtigen Amtes vom 12.05.1978, vom 22.07.1981, vom 07.09.1982 und vom 22.09.1982; 610-2-600.56”.

18. This quotation and the following ones were translated from German to English by the author of this paper.

19. Refer to “Protokoll über die kulturelle Zusammenarbeit zwischen der Regierung der Bundesrepublik Deutschland und der Regierung der Republik der Philippinen”, p. 1.



Regarding its conception, the application of the SAOT project complies with the requirements for support by the “Kulturhilfe” as issued in the guide-lines of the German Foreign Office, and it corresponds with the special agreements between the governments of the Federal Republic of Germany and the Republic of the Philippines. Considering all the reasons discussed above, the SAOT project has to be classified as deserving promotion.

### 3.2 Evaluation of the Feasability of the Project at the “Museo de Oro”

As pointed out above, all the past projects of the “Museo de Oro” involved activities of collecting, archiving, evaluating and publishing, i. e. activities that will have to be executed in the course of the SAOT project. The results of these projects clearly testify for the productive capacity of the “Museo de Oro” in cooperation with other departments of Xavier University. The continuity of this work on a high scientific level was only possible by means of a well developed “infra-structure” within the university, determination and commitment on the part of the museum’s staff members, their capability to improvise within the range of given possibilities and to broaden this range through self-help (like, for example, through the foundation of an association with the purpose of promoting the activities of the “Museo de Oro”).

The productivity of the “Museo de Oro” was only temporarily reduced for some years when the new building of the museum was under construction. During these years, all the capacities of finances and personnel were absorbed by the most comprehensive undertaking of reorganizing the operations of the museum. Since the completion of the interior work and the moving into the new “Museo de Oro”, the staff members are looking forward to new projects with interest and open minds. With the new, spacious building of the museum now being available, the preconditions for the SAOT project regarding working space are ideal, especially now.

The “Museo de Oro” thus offers the necessary preconditions for the realization of the SAOT project. After the completion of the project, the continuation of work at the SAOT archive is ensured too.

### 3.3 Summary of the Evaluation

The evaluation of the SAOT project can be summarized by the following points:

- (1) The project is of scientific significance;
- (2) The project is of politico-cultural significance regarding the development of a national culture in the Philippines;
- (3) There are but a few years left for carrying out the project, for the traditionalistic tribal cultures in the Philippines are in the process of being dissolved;
- (4) The project is based on a realistically planned and scheduled concept and thus to be considered feasible;
- (5) Through the participation of two German scientific institutions and their cooperation in publishing the results of the project, it is clearly shown that the establishment of the SAOT project is a German contribution to the preservation of cultural heritage of the Philippines.

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